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AMERICAN Volume 61 SQUAREDANCE Number 7 July 2006

"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

If we are to look outside the box, then we must examine the walls and base of the box.

Our Floor Or Foundation For Square Dancing

By Otto Warteman

FIRST WALL: PERSONAL BELIEFS

The definition for crazy is when you do the exact same thing over and over again expecting a totally different result. This covers how we market, teach and the dance level we call.

If you as a teacher/caller have run your classes the same way every year and every year, you have a dropout rate more than 50% while still in lessons, then you are the problem, not society or the dancers. Beginning in the early seventies, callers that had started calling in the early fifties, started to retire and a vacuum occurred, resulting in callers not having any knowledge of the benefits of mixers, or worse, not caring to learn. We have limited our teaching ability to a very narrow segment of our activity, thinking that choreography was the answer, while throwing out or running off 80% of our classes before graduation. Can you imagine any retailer running off eight out of ten customers and still being in business?

When callers have the belief that mixers, contras, Sicilian circles and line dances, are not part of modern western square dancing, then we are doomed to failure. Mixers teach a new dancer to move to an exact beat and phrase of the music. They also allow the caller to teach proper posture, foot movement and handholds for the new dancer, while moving to music. The greatest benefit is the bonding effect between dancers when changing partners.

Sicilian circles, make it possible for the floor to dance as two couples facing, before the class has all arrived and again is normally done to phrased music, so action and music can be felt at the same time. A pass thru provides a new face and friend, while mixing the floor, providing fast learners the ability to aid a dancer with a lower skill level, the opportunity to be helped. Neither being singled out and both benefit, one through the act of sharing and the other by receiving.

We, as callers are as diverse as the dancers we call for. There are those that prefer to call plus rather than mainstream, others do real well calling advance level dances. Within the mix are callers that call only traditional or contras or

Continued on next page

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Continued from page 5

maybe a mix of basic, contra, traditional and rounds, fitting into a category called the community dance program. The one thing they all have in common, is a driving desire to entertain their audience. The traveling caller is by far the most notable by square dancers world wide. Each caller makes his/her personal impact on our activity. The two groups of callers that, in my opinion, will have the ability to influence our success or failure in the growth of square dancing, will be the dance instructors and dance party callers, better known as one-night stand (ONS) callers.

Dancers are the booking agents for club and traveling callers. The ONS caller must rely on word of mouth, one client to a possible client. Their performance must be exceptional for this to happen, because now the client has put their good name on the line for a caller and his/her ability to entertain. Good ONS are, and will continue to be, the life blood of square dancing. When a non-dancer has a good time dancing, they go home with a positive feeling towards square dancing. They don't know or care, that it was not a modern western square dance. Later when approached to attend a square dance class and their schedule permits, they will have a more positive response.

If you believe that you can teach from a stage or podium, with only verbal commands, then you are by far the most gifted teacher in the world. Visual teaching is by far the fastest way to teach and most easily understood, the animal world proves that daily. With the invention of the wireless headset microphone, round dancing has grown. My American Express card is my wireless. I never leave home without it or my wife.

There was a time in our square dance history, when callers would not dream of calling a dance without their spouse in attendance. They called for couples or family clubs and their spouse was an integral part of the club and their presentation. That day has come and gone leaving a total disconnect between the caller and the club. The caller has become hired help and no longer part of the square dance team and many are treated as combatants by associations and clubs, not to be consulted or listen to for guidance. My wife and I are a team, I am the "tell" and she is the "show" and the dancers remember her name and what she wears as a costume, because we call and instruct from the middle of the hall.

My last point for this wall. If you enter the arena every year with the same suit of armor, you will be conquered and destroyed. No professional team will ever depend on only one set of offensive plays. The opposition will anticipate their every move, plus the offense will become bored and lethargic. Do you see any similarity with modern western square dancers?

Continued next month

EDITORIAL

*From
Bill Boyd*



I just left a Printers Association meeting, when a friend asked me, "Bill, you have been in the printing business so long, why do you continue to attend these meetings?" My response is almost always the same: "If I cannot learn, I can contribute." It seems that many people struggle in business and are afraid to ask for help. At the same time most all people who are successful will assist, give advice to, or work with new businesses. A good friend who does business consulting uses the phrase, "If you can't afford me, you need me!" A professional organization will conduct seminars on how to improve the quality of your performance. A good organization will listen and elicit questions and responses from their members. A good organization will continue to change and work to improve over the years. Why is all of this information in a square dance magazine? Because, there are professional organizations for square dance callers available for you. These organizations allow for you to just join enough to get your ASCAP/BMI licensing or become full fledged members. They allow for continuing education and work with less experienced callers. They have meetings where you can discuss problems and look for solutions. They can be as small as an informal session between a few callers in the same area or as large as a Callerlab meeting. Usually even the large meetings are separated into smaller sessions so

classes can be taught and information sharing is available. Anyone, regardless of experience level, can use continuing education. Consider the Doctor or College Professor who doesn't keep current with the latest and greatest information. Soon these professionals could be left behind, consider the square dance caller; they too have changed over the years. No longer is the caller trying to shout over a live band to call "Birdy In A Cage". Now the caller uses his laptop computer, specialized microphone and special speakers to carry out a professional dance. My suggestion is for everyone to join with and support a professional organization. After all, if you can't learn, you can contribute.



And in other news...oh never mind. It was classified Top Secret by CALLERLAB (I think, Editor).

On The Record SQUARES

Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431

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Vinyl Releases

Most CD's and MP3's are recorded in 3 keys.

Wandering Eyes (Tarheel TAR 154)

Ronnie Purser

Near the top of the energy scale. Piano, guitar, drums, steel and bass. A real toe tapper. Key change in closer. Available on CD and MP3. *Standard Ferris Wheel Figure.*

All You Need Is Love (Sting SIR 353)

Paul Bristow

A 6/8 rhythm written by John Lennon and recorded by the Beatles. Enjoyable sounds from a harmonica, guitar, keyboard, steel and percussion. Available on CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Hds (Sds) Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Shambala (Shin Dig Productions SDP 002)

Geoff Ward

A bright modern sound from horns, keyboard and percussion. This one will get the dancers moving. Available on MP3 and CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Tch 1/4, Follow Your Neighbor and Spread, All 8 Circulate, Swing Corner, Promenade.*

I Got The Music In Me (Royal RYL 1204)

Patty Greene

Lots of energy from a sax, fiddle, guitar, bass and percussion in a driving rhythm. Signature Royal music (45 only). *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Sds (Hds) Square Thru, 8 Chain 4, Swing Corner, Promenade.*

Happy, Happy Birthday Baby (Rawhide RWH 228)

Al Frazier

A cover of an oldie. Modern contemporary sound. A good one for crooners. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Girls Trade, Girls Run, Tag the Line, Cloverleaf, Boys Square Thru Three, Swing Corner, Promenade.* For the Sing-A-Long arrangement order RWH 830. Only available on CD and MP3. This also contains two rounds cued by Jim Kline, a Phase II 2 Step and a Phase III Foxtrot.

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-328-3800

Barnyard Stomp (Mountain MR 146)**Mark Clausing / Cindy Whitaker**

A modern electronic sound. Novelty lyrics. The producer suggests having the dancers make the sound of their favorite barnyard animal on the promenades. Try it for patter. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru Three, Swing Corner, Promenade.*

Barbed Wire And Roses (MAP 110)**Mike Sikorsky**

An upbeat tempo from a keyboard, guitar, piano, bass and drums. Available on CD and MP3. *Hds Promenade Half, Square Thru, Swing Thru, Boys Run, Half Tag, Scoot Back 2 X's, Swing Corner, Promenade.*

Seashores Of Old Mexico (MAP 111)**Mike Sikorsky**

A cover of a recent George Strait top 10 hit. A good arrangement with a keyboard, guitars, bass and percussion. Available on MP3 and CD. *Hds (Sds) R & L Thru, Hds (Sds) Square Thru, Swing Thru 2 X's, Recycle, Veer Left, Tag the Line, Girls Turn Back, Swing Corner, Promenade.*

Far Away (GP 801)**Michael Muhlauer**

A modern contemporary sound featuring an electronic keyboard and percussion. Harmonize the tag lines. This one will get the dancers moving. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru Three, Swing Corner, Promenade.*

Seashores Of Ol' Mexico (ESP 1099)**Elmer Sheffield**

The second release of this tune this month. Signature ESP music. Listen to them both and make your decision. Strings, background guitar, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Tch 1/4, Roll, Swing Corner, Promenade.*

Buy Me A Rose (ESP 335)**Tom Miller**

A gentle tune featuring a guitar, piano, steel, bass and percussion. A good mix with the instruments complimenting each other. This one is for all you crooners. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru Three, Swing Corner, Promenade.*

Start The Fire (Desert D 109)**Hans Pettersson**

A modern techno sound. Not a strong melody line. Try it for patter. Available on MP3 and CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru With A Full Turn, Swing Corner, Promenade.*

Be Nobody's Darlin' But Mine (Crown CR167)**Matt Worley**

An energetic country sound. A mix of fiddle, guitar, mandolin, bass and percussion. A good duet number. Key change in middle and closer. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Dive Thru, Square Thru Three, Swing Corner, Promenade.*

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Break My Stride (BVR 113)

Bodo Von Reth

A modern sound with lots of energy. Try it for patter. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Ferris Wheel, Double Pass Thru, Leaders Partner Trade, Swing Corner, Promenade.*

Spirit In The Sky (BVR 101)

Bodo Von Reth

A modern sound. This will get the dancers moving. Lots of rhythm. Patter potenial. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Yellow Rose Of Texas (Crown CR113)

Bob Worley

Rolling banjo, fiddle, dobro, mandolin, guitar, bass and percussion. This will get the dancers moving. A salute to the Lone Star State that just hosted the National Convention. Available on CD and MP3. *Hds (Sds) Promenade Half, Tch 1/4, Walk and Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Swing Corner, Promenade.*

Right Or Wrong (Desert Gold DGR 011)

Marshall Flippo

A cover of a George Strait hit. Good country swing from a mix of steel, keyboard, bass, banjo and percussion. High on the energy scale. Available on CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Veer Right, Centers Veer Right, Veer Left, Centers In, Cast Off 3/4, Star Thru, Pass Thru, Swing Corner, Promenade.*

CD's

Love In The Country (Elite ER 1007)

Steve Jacques

Lots of energy in a good mix of a steel, fiddle, guitar, bass and percussion. This one will add some zip to your dance. None intrusive vocals on the tag lines. Available on MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Proud Mary (Elite ER 1039)

Bob Baier

Hang on - this one goes over the top on the energy barometer. A driving mix of banjo, guitar, piano, bass, fiddle and percussion. Available on MP3. *Hds (Sds)*

Promenade Half, Pass the Ocean, Extend, Hinge, Scoot Back, Boys Run, Star Thru, Pass to the Center, Square Thru Three, Swing Corner, Promenade.

Pickin' Up Strangers (Fine Tunes FT101))

Rick Hampton

A gentle relaxer with some smooth steel stylings. Good fill from a guitar, piano and percussion. Available on MP3. *Standard Ferris Wheel Figure.*

Heartbreak Hotel (Fine Tunes FT 112)

Jet Roberts

A cover of an Elvis hit. Guitar lead with percussion, piano, horn, fiddle, steel and bass. This one will lift the floor. Available on MP3 and vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru Three, Swing Corner, Promenade.*

Elaina (Gold Wing GW 105)

Vic Kaaria

Add some zest to your dance with this energetic mix from a piano, fiddle, guitar, bass and percussion. Percussion interlude on the middle break. Available on MP3 and vinyl. *Hds (Sds) Tch 1/4, Boys Run, DoSaDo, Spin Chain & Exchange the Gears, Boys Circulate, Recycle, Swing Corner, Promenade.*

Virginia Reel (MacGregor MAC 7345)

Fenton Jones

An old contra arrangement to well phrased music. An easy teach. Use it for your party nights. Available on MP3 and vinyl.

If We're Not Back In Love By Monday (Rhythm RR 113)

Wade Driver

Quality Rhythm music. A good mix of steel, rolling banjo and guitar, all complimenting each other, with just enough percussion. Available on vinyl. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Engine Of Love (Snow SNW 802)

Uli Schlingen

From the musical "Starlight Express". This one will get the toes tappin' and the hands clappin'. A blend of steel, keyboard, fiddle, harmonica and guitar, going from lead to fill with riffs and runs that gives a 'rolling train' feel. Available on MP3 and vinyl. *Standard Ferris Wheel Figure.*

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Lady Madona (Sting SIR 1202)

Carsten Nielsen

A Beatles tune described by Paul McCartney as “a tribute to women everywhere”. A floor raiser. Full Baby Grand piano, fiddle, steel, guitar and harmonica share the lead in a driving force. Just enough percussion. Available on MP3 and vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru Three, Swing Corner, Promenade.*

Hoedowns

Papillon / Red Wing (TNT 305)

Papillon has a bright cheery contemporary sound.

Red Wing has a modernized traditional sound with a banjo, keyboard and percussion. Both useable. Available on vinyl, CD and MP3.

Ship – Shape / Bristol Fashion (Snow SNW 505)

Ship – Shape has lots of rhythm from a fiddle, guitar, harmonica, piano and drums.

Bristol Fashion is a modern techno sound. Check ‘em out for variety. Available on vinyl, CD and MP3.

Opie / Blue Eyes (Royal RYL 412)

Opie has lots of rhythm from a fiddle, harmonica, bass, guitar and percussion.

Blue Eyes is a melodic energetic number from a fiddle, banjo, guitar, bass, keyboard and percussion. Check ‘em out. Available on vinyl only.

Deep Shady / Pepper Sprouts (Desert D9015)

Deep Shady is a traditional sound from a fiddle, bass, guitar and drums in an upbeat arrangement.

Pepper Sprouts is a modern contemporary rhythm hoedown from a guitar, bass, keyboard and percussion. Good solid beat. Available on vinyl, CD and MP3.

Patty Cuzin’ (Chicago Country CC71)

Patty Pink

Lots of rhythm from a collage of strings. Available on CD and MP3. Patty calls interesting plus on the vocal track.

Another month of good releases. The producers geared up for the Nationals. Several of the singing calls can double as patter records. Check them out on your tape service. Are you working it recruiting new dancers? Until next month have a safe summer and keep your dances FUN.



I trust you memorized all this information.



The Square Light

By Gavin Seim (and a little by Ace)

In case you don't know, I'm Gavin. You know, the caller who talks to his hand, (i.e. The Ventriloquist Caller) and I'm here to talk about square dancing. You probably won't get any life changing ideas here, but you might get some new ones for square dancing. For the sake of avoiding an article that's just too boring to read, I've allowed my Do Do bird, and calling buddy, Ace to add a few comments. But please be aware that his ideas may not be that of this magazine, me, or it's advertisers, and to put it brief, don't listen to anything he tells you about me, unless it's good

So what's wrong with square dancing? Why are we losing so many dancers, in this fun family activity?

Now I could start by shouting so that you could really hear my point of view, or I could try to force you to see my point of view, or I could just try to slap some sense into those who don't agree with me, so they could feel my point of view (just kidding about that).

Instead of all those things however, I will do something else. Of course I have many ideas, and opinions about this activity, and sometimes I state them in no uncertain terms. This time however let me relate this to something I do in my daily life. I am a professional photographer. When I'm taking a portrait of a client, it's my job to make them look their best. If a pose doesn't look flattering, then I change it. If the lighting is wrong, I adjust it.

When a client comes to me, they are the customer, and I provide the service. Of course I have standards I go by, and methods I use regularly to achieve the right look. But in the end what matters is this:

First, do the pictures I made for my client make them happy, and second, did they have a good time while having their pictures taken. That's right a good time. Oh I don't mean that I did one of my ventriloquist acts to make them laugh. I mean that even though I was still myself, I related to my client, and I customized their session to make it a fun, and memorable experience.

OK so now your thinking...Great this guy started writing an article about square dancing, and now he's babbling on about photography. What next? Square dancing will be improved if we go buy a new camera?

No, actually the reason I used the example of photography, is because this is a subliminal infomercial for Kodak.

OK it's not really, and don't get me wrong. I am very serious about the topic I'm discussing here. I'm just making a vain attempt to throw in some humor here and there to keep you reading all this stuff.

So the real reason I made an example from my photography, is because they actually can be related to what we do. The caller, as well as the square dancers, might be compared to the photographer.

For those of you that are callers, I will say this. It's our job to put on a good show, and make people have a good time. We need to give them good quality material that has fun, and variety. There may be some that say that the dancers come to dance, not be entertained. We know better than that. They come for both.

As a caller I can have the best choreography in the world, but if I don't present it well, and mix it with the right amount of entertainment, and fun, then I'm failing as a square dance caller.

Now when we go to recruit new square dancers, or try to get people to come out to our dances, we need to think of them as the client, and ourselves as the service provider. We as dancers need to be, easy going fun, and act in a manner that makes them want to be around us. What brings in a new dancer, is not adding new bylaws, making restrictions, or pounding in their heads that they need to make sure to stand right, look right, dress formal, be there on time, and be quiet when told to. Not that any of these things are bad. We need order, and organization, but I think square dancers sometimes forget that the main goal is to have fun. If it takes a group three weeks before they finally remember circle left it's OK, as long as you're making it fun for them.

By saying all this, I don't mean we should be fake, and act just how we think someone wants us to. I mean that we need to be flexible, and accommodating. We're trying to sell them on square dancing, so lets make square dancing relaxed, and fun for them.

Now when people come to a dance they want quality, and they want to have a good time, just like my clients do when I take their wedding pictures. Now there are many ways to do this, and I could go on, and on, about things that I think should be improved. But let me just give a few examples to show you what I mean, and I'm sure you can relate, and see things in your own dance community that can be improved.

So lets take a square dance picture here, and see if you can get a feel for what I'm getting at (also note that this is not an actual instance that I'm describing, it's just a made up dance).

Picture 1...A group comes from out of town to your club, they get to your dance and find a fairly normal club dance. Your club caller who is a good caller is doing his usual stuff that he did at the last dance. On the counter is a large bowl of ice water, where your guests can get a little refreshment, and over to the right is a group of dancers who usually dance with each other, because they also go to a nearby plus club together. About half of the regulars at the club are really happy to see this out of town group, and really welcome them, and the rest are neutral, but they feel fairly welcome, they have a good time, and leave the dance later that night with smiles on their faces.

(TIP FROM ACE – That's a pretty short picture if you ask me. There's not even a thousand words there – END OF TIP FROM ACE)

Now for picture 2... You are having a regular club dance, and at the last minute you get word that a big caravan from out of town is coming. That's no problem,

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and you go to the dance later that evening like you always would. When your group of guests arrive, as well as three teens that have come along, the first thing they hear is a fun upbeat tune that the whole floor can dance, but has enough pizzazz to immediately get the youth interested. In no time at all, the club caller brings the dance along to a smooth energetic pace, with some fun new tunes he's got since the last dance

(TIP FROM ACE – Ace here. If you have a regular club caller, you might consider giving him a monthly expense allowance for new music. That way he is encouraged by the fact that you are eager to hear him call new material, and you, and your guests will get new variety. I've had to start doing this for Gavin, because otherwise he sings the same old cheesy 80's rock all the time, hehe – END OF TIP FROM ACE)

On the counter they see lots of food, and refreshments, because every dance is one big potluck, and you always have lots of snacks. Also there is no break in the dance for food, and no lines, since food is always available, and when someones tired they just sit out a tip, relax, and watch everyone else have a good time.

(TIP FROM ACE – Ace here again, this food thing is great! It allows us to dance, as well as relax all evening, while casually picking away at snacks, and it also allows the caller to keep in the swing of things since the pace is even all night long. I just wish someone would bring some birdseed. – END OF TIP FROM ACE)

At announcement time old Mr. Smith, the oldest member of your club takes a minute or two to tell one of his old funny stories, and soon the dancing is off again.

When it's all over, your guests, including the kids, walk out to the car with big smiles, full stomachs, and a relaxed look. As they walk out you can hear them repeating old Mr. Smith's story, and laughing all over again.

Oh and just so you know I don't call with cheesy 80's rock, so don't listen to Ace.

So we've taken two pictures of dances, neither one was a bad dance, but I don't think I have to guess which one you would rather be your dance.

These are not the do all end all things you can do to make your club better, and you may be saying, "How will these things bring new dancers." Well lets look at it this way, if this was the average dance, instead of the occasional one, it would make square dancing look pretty fun. But there's much more, and there's some fairly simple things that I think would help make square dancing look fun, and friendly. And don't worry, I'm not going to suggest free beer for all dancers over 21. There are many things we could change in square dancing that would likely give it a boost, but if theres one thing we don't want to change, it's that square dancing is a clean, fun, activity, that the whole family can enjoy. As for some more real world suggestions, well you'll just have to read my next article...

(TIP FROM ACE – Free birdseed, might help bring them in – END OF TIP FROM ACE)

(Tip from Gavin for Ace...Shut up, Ace.)

Have a great month of dancing all!

Gavin Seim

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



Successful Square Dance Recruiting

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of 2001-2006. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

Recruiting Planning Time and Recruiting Implementation Time are fast coming upon us. The July 2006 ACA Viewpoint is dedicated to help clubs recruit for their clubs. There are several programs, which have worked and brought in new dancers.

All of them are proven methods, but they have **ONE SINGLE THREAD IN COMMON. THE CLUB MEMBERS AND CALLERS WANTED TO BRING IN NEW DANCERS.** Without this intense desire, these are merely mechanisms or motions of trying to start a new class. **POSITIVE ATTITUDES ARE CONTAGIOUS.**

- Clubs in Louisiana pooled their resources and put signs in their cars and signs on their front lawns. They merely said "Square Dance 232-5345". The person answering the telephone explained the new square dance lessons and gave them directions to the dances.
- Clubs in Tennessee asked their members and friends if a club representative or even a square could visit Sunday school classes of the various churches. They explained square dancing and left flyers/brochures.
- Clubs in Alabama began the use of a "Who Do You Know Form?" Club members invited people to visit their club and attend the free open houses for new dancers. The club members supplied the club President information on each person. The club president put each person's name on a database in his computer and contacted him or her by both telephone



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and written invitations. The club president continued to follow up prior to and throughout the recruiting period.

- Clubs in various locations are conducting demonstrations in places like Wal-Mart resulting in recruiting new dancers. Others pass out flyers, etc. One interesting thing is that several clubs reported that they did not wear square dance costumes.
- Clubs in Taipei, Taiwan, are dancing in the Taipei World Trade Center. They dance one hour per day over the lunch hour four days a week. Why can't we have clubs like this in our business districts? The answer is we can. Club dances do not always have to be in the evening.
- Various clubs reported that mall-based "Dancing, Social and Health Activities Festivals" can be a success on many levels as it will provide an opportunity for people to ask questions about square dancing and meet a square dancer. Secondly, organizations will receive inquiries about square dancing etc. that could result in new members. Thirdly, visitors to the health festival may ask for an application to join square dance lessons. Organizations that have banded together to increase exposure to the public have had success recruiting new members. In some cases, mall authorities recognized the increased customer traffic and sales and have asked the groups to schedule a follow on "Dancing Social and Health Activities Fairs." Contact rehabilitation activities for more local details. Offer to work with their rehab and health programs.

ACA's international one floor program is an excellent method for teaching new dancers. It can be taught in as little as 16 weeks, reduces the stress on the dancers and callers alike and returns square dancing to fun. The purpose of the ACA International One-Floor program is to **KISS** square dancing (Keep It Sweet and Simple) by simplifying the dance program and accentuating the fun, friendship, fellowship, and good health through exercise.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troy.edu.

Until next time, Happy Dancing.

Deadlines For American Square Dance

January 15	March issue
February 15	April issue
March 15	May issue
April 15	June issue
May 15	July issue
June 15	August issue
July 15	September issue
August 15	October issue
September 15	November issue
October 15	December issue
November 15	January issue
December 15	February issue



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Peek Into a Caller's Record Case

Clyde and Louise Herron

Clyde and Louise Herron have been square dancing since 1966 and calling since 1967. When their caller moved, friends encouraged Clyde to give calling a try and after much practice he began calling for a small club. Clyde became club caller for several clubs in North East Mississippi, calling four to five nights a week and three to four weekend party nights a month, until being transferred to East Central Mississippi in 1979 where he called for clubs in that area and West Central Alabama. Clyde and Louise were encouraged to learn to teach and cue rounds. They taught several classes with the support of many.

They are members of the Mississippi Callers and Cuers Association. Clyde has been a member of CALLERLAB since 1976 and has attended several CALLERLAB conventions. They are also members of ROUNDALAB. After 37 years as a civil engineering technician with USDA, Soil Conservation Service, Clyde retired and is now living in Water Valley, Mississippi where he sometimes does consulting work related to civilian contracting. Clyde is presently calling for the Oxford Squares in Oxford, Mississippi. This club is made up mostly of retired couples and dance at the Plus level with Rounds and Lines between tips.

Clyde and Louise still love to dance and attend as many festivals as possible throughout the mid-south area. They enjoy doing "Party Nights", promoting Square Dancing and bring new people into the activity. Clyde is also active in his church (teaching an adult Sunday school class), The Lions Club and the Masonic Fraternity.

SINGING CALLS

Any Dream Will Do - SNW704
 Man of Constant Sorrows - RB3096
 It's Only Make Believe - RYL245
 One Promise Too Late - RR234
 Fisherman's Luck - MR70
 Those Memories Of You - AS105
 Proud Mary - HH5267
 Brown Eyed Girl - RYL313

PATTER RECORDS

Bucket Of Worms - SIR508
 J & J Hoedown - PLM105
 Little Betty Brown - K1073
 Monongahela - Top25068
 Funky Cowboy - ESP729
 Jude - ESP1064
 Stay A Little Longer - C109
 Move It - PIO6035

Parachute Packer – Are You One? 56th National Square Dance Convention®

This story was received over the Internet in an email: Charles Plumb was a US Navy jet pilot in Vietnam. After 75 combat missions, his plane was destroyed by a surface-to-air missile. Plumb ejected and parachuted into enemy hands. He was captured and spent six years in a communist Vietnamese prison. He survived the ordeal and now lectures on lessons learned from that experience!

One day, when Plumb and his wife were sitting in a restaurant, a man at another table came up and said, "You're Plumb! You flew jet fighters in Vietnam from the aircraft carrier Kitty Hawk. You were shot down! "How in the world did you know that?" asked Plumb. "I packed your parachute," the man replied. "I guess it worked!" Plumb assured him, "It sure did. If your chute hadn't worked, I wouldn't be here today."

Plumb couldn't sleep that night, thinking about that man. Plumb says, "I kept wondering what he had looked like in a Navy uniform: a white hat, a bib in the back, and bell-bottom trousers. I wonder how many times I might have seen him and not even said 'Good morning, how are you?' or anything because, you see, I was a fighter pilot and he was *just* a sailor." Plumb thought of the many hours the sailor had spent at a long wooden table in the bowels of the ship, carefully weaving the shrouds and folding the silks of each chute, holding in his hands the fate of someone he didn't know.

Now, Plumb asks his audience, "*Who's packing your parachute?*" Everyone has someone who provides what they need to make it through the day. He also points out that he needed many kinds of parachutes when his plane was shot down over enemy territory – he needed his physical parachute, his mental parachute, his emotional parachute, and his spiritual parachute. He called on all these supports before reaching safety.

Sometimes in the daily challenges that life gives us, we miss what is really important. We may fail to say hello, please, or thank you, congratulate someone on something wonderful that has happened to them, give a compliment, or just do something nice for no reason. As you go through this week, this month, this year, recognize people who *packs your parachutes*.

Here in the CAROLINAS there are hundreds of dancers packing parachutes "just for your visit to the National Convention." Every function or event at the Greatest Square Dance Event in the world requires hundreds of parachutes being packed. Just to name a few: the Sew & Save Parachute, the Parade of States Parachute, the Food Court Parachute, the Youth Hall Parachute, the First Aid Parachute, the Ceremonies Parachute, the Dancing Parachute, the Parachute of Education Seminars & Panels, the Fashion Show Parachute, the Registration Center Parachute, the Exhibitions Parachute, and so many more. But let's not forget the Parachute of Fun, the Parachute of Fellowship, the Parachute of being with so many wonderful dancers from all over the world.

Why not turn the National Convention in Charlotte, North Carolina into a Local Club activity and attend with your club members. Many clubs have many

Continued on page 20



Peek Into a Cuer's Record Case

Hank and Judy Scherrer

Hank and Judy started round dancing in September of 1988, cueing in 1990, and teaching in 1991. They cue at several square dance clubs throughout the St. Louis area. They are presidents of the St. Louis Area Round Dance Council, past presidents of the Missouri State Round Dance Association and are the Standardization chairman for Roundalab. They are members of RAL, SLARDC, MRDA, URDC and DRDC.

They started writing choreography in 1994. Their choreography includes: Big Blue Frog, Flim Flam Man, Your Feet's Too Big, Promise Me, Tuxedo Junction FT, Movin' On Up Cha, I Want To Be Loved By You. All their choreography can be found at their website www.ScherrerDance.com.

They have presented and taught classic teaches at Round-A-Lab Conventions and have showcased and taught at DRDC, NSDC and URDC. They have been featured leaders at several dance weekends.

Hank and Judy are both retired and are enjoying their time dancing and traveling. They have two children.

Continued from page 19

family members who are dancers as well, what a great opportunity to take a family vacation together.

All of us pack parachutes for others from time to time. So there is one more parachute to pack, and that is to send this on to every dancer you know and build the Parachute of Excitement when you suggest "LET'S ALL GO TO THE 56th National Square Dance Convention® in Charlotte, North Carolina, June 27-30, 2007." Visit the official website (www.56thnsdc.com) for a registration form and for additional information.

Thank you for being a "**PARACHUTE PACKER.**"

Paul & Nita Walker – Goo627@aol.com

56th NSDC – Publicity Chairman

If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" If you want, just send us a flyer!

EASY LEVEL

From
Bob Howell



Mona Cannell of Kettering, Ohio, sent in this circle mixer written by the late Lou Hyll of Dayton, Ohio. It's a delightful little mixer to a very "peppy" tune.

Hyll's Mixer

Formation: Double circle, lady on man's right, both facing line of dance.

Music: Phrase Craze, SIO X2114A

COUNTS:

- 1-8 Walk eight steps forward with partner in open position.
 - 9-12 Face partner and back away four steps, M towards center of circle, L toward wall.
 - 13-14 Stamp your feet three rapid steps,
 - 15-16 Clap your hands three times quickly.
 - 17-24 Walk diagonally to the right to a new partner and do-sa-do.
 - 25-32 Swing your new partner twice around.
- Repeat from the beginning.

Mona states that she enjoys dancing this mixer, reversing the stamping of the feet and clapping of the hands. She prefers to clap first and then stamp. There is a pause in the music right at the time that the stamping and clapping occurs which adds to the delight of the dancers.

Chuck and Becky Jaworski of Chicago presented the following dance at CALLERLAB. It was written as a children's dance, but the adults had a ball doing it. It is called the - - -

Children's Polka

Formation: Circle of couples (could be done in a square), girl partners on the right, boy partners on the left.

Music: Children's Polka. Lloyd Shaw #E-7

Routine: This dance is primarily danced slow, slow, quick, quick, quick (5 count).

Line #1 Go in, in, clap, clap, clap

Line #2 Go out, out, stamp, stamp, stamp

Line #3 Repeat line #1

Line #4 Repeat line #2

Line #5 Knees, (pat both knees) hands, (clap own hands) partner, two, three, (patty cake three times with partner).

Line #6 Repeat line #5

Line #7 Scold partner, waving with a right index finger three times, scold with a left index finger.

Line #8 Turn yourself about in 6 steps and a stamp, stamp, stamp to begin again.

Dave Fullaway of Texas presented the following dance at the Beginner Dance Leader Seminar at CALLERLAB this past spring. It is, I believe the first square dance that I ever called and yet there were callers present that claimed they had never called it. I called it as "Take a Little Peek" but he introduced it as - - -

TAKE A LITTLE PEEP

Formation: Square

Music: Dave used, Ping Pong Hoedown on Kalox

Historical information: Call from Do-Si-Do by Bob Summerall (1949)

Figure:

1. First couple leads to the couple on the right.
2. Around that couple and take a peep.
3. Back to the center and swing or cheat.
4. Around that couple and peep once more.
5. Back to the center and circle four.
6. First couple go on to the next and take a little peek.
7. Back to the center and swing or cheat.
8. Around that couple and peek once more.
9. Back to the center and buckle up four, one time around.
10. First couple go on to the next and take a little peek.
11. Back to the center and shake your feet.
12. Around that couple and peek once more.
13. Back to the center, and everybody swing.

EXPLANATION & STYLING

1. Couple number one leads to couple number 2.
2. Couple number one goes around couple number 2 and peeps back at couple



*"I saw Bill Boyd take this picture, but he better not use it."
(Attributed to Mike Jacobs)*

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number two (number 1 gent goes around lady number two, and lady number 1 goes around gent number 2). As they peep, couple number 2 peeps back at couple number 1. Couple number one dances back to the center of the set and number 1 lady either swings her partner or swings gent number two (CHEATS). Couple number one then peeps around couple number two once more, then returns to the center and the two couples circle four one time around.

3. Couple number one then goes on to the next couple and does calls 6 through 9.

4. Couple number one then goes on to the last couple doing calls 10 through 13.

5. The call is repeated for couples 2, 3, and 4.

NOTE — Breaks that have been taught can be used between couple sequences.

And from Hanover, Germany, Heiner Fischle sends us this contra which he wrote and entitled, the - - -

4 B CONTRA

Formation: Alternate Duple or Sicilian Circle

Music: Any 32 bar tune

Routine:

A1 Circle four to the left

Circle right

A2 Right hand star

Back with the left hand star

B1 To your corner forward and back

Two-hand turn (once and a) half

B2 Long lines forward and back -

Two hand turn partner once around (face a new corner)

Cross at the head and foot, every 2nd sequence.

Note: The name 4B = 4 Basics

Note: The two-hand turn with the corner may be danced once and a half around, or just halfway around, depending on the style and ability of the group. Sorry to say, my clientele prefers it just halfway.

That's it for July.

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



We haven't done any Advance creative choreo in awhile, so let's have some fun with chain reaction (with a little twist, of course).

- | | |
|--|--|
| <p>1) HEADS pass the ocean
chain reaction turn the star 1/2
BOYS run
pass the ocean
circulate
recycle TWICE
right and left grand</p> <p>2) SIDES pass the ocean
chain reaction turn the star 1/2
1/4 thru
swing thru
trade circulate
explode the wave
1/4 out
left allemande</p> <p>3) HEADS pass the ocean
chain reaction turn the star 1/2
scoot and weave
switch the wave</p> | <p>ferris wheel
CENTERS REVERSE swap
around
pass to the center
CENTERS slide thru
at home</p> <p>4) SIDES pass the ocean
chain reaction turn the star 1/2
extend
spin the windmill outsides left
explode & square thru 4
right and left grand</p> <p>5) HEADS pass the ocean
chain reaction turn the star 1/2
3/4 thru
switch to a diamond
6X2 acey deucey
cut the diamond
mini busy</p> |
|--|--|

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- extend
scoot and weave
circulate, right and left grand
- 6) SIDES pass the ocean
chain reaction turn the star 1/2
inroll circulate
scoot and dodge
single wheel and roll
{LEFTY} scoot back
left allemande
- 7) HEADS pass the ocean
chain reaction turn the star 3/4
swing thru
trade circulate
left allemande
- 8) HEADS pass the ocean
chain reaction turn the star 3/4
spin the top
recycle & sweep 1/4
recycle
acey deucey
explode the wave
1/4 out
left allemande
- 9) SIDES pass the ocean
chain reaction turn the star 3/4
swing thru
motivate
BOYS trade
square thru 3
1/4 in
right and left grand
- 10) HEADS pass the ocean
chain reaction turn the star 3/4
extend
spin the windmill outsides
right
1/2 tag
trade circulate
LEFT swing and mix
right and left grand
- 11) SIDES pass the ocean
chain reaction don't turn the star
outroll circulate
scoot chain thru
BOYS trade
square thru 2
right and left grand

12) HEADS pass the ocean
chain reaction don't turn the star
extend
clover and lock it
extend
1/4 thru
switch to a diamond
flip the diamond
right and left grand

14) HEADS pass the ocean
chain reaction turn the star 3/4
explode the wave
ENDS bend
split square thru 3
BEAUS run
scoot back
split circulate
extend, right and left grand

13) SIDES pass the ocean
chain reaction don't turn the star
in roll circulate
remake
GIRLS trade
1/2 sashay
ENDS 1/4 in
at home

15) SIDES pass the ocean
chain reaction turn the star 1/2
remake
BOYS trade
box the gnat
square chain thru
trade by
touch 1/4 & cross
1/4 in
right and left grand



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THE KOREO KORNER

From
Steve Kopman



It's amazing how rarely we call Spin the Top from positions other than ocean waves with boys in the center. Try these for some creativity in your choreo.

HEADS spin the top & turn thru

- 1) circle 4 to a line
pass the ocean
girls trade
swing thru
right and left grand
- 2) slide thru
right and left thru
dixie style to a wave
u turn back
right and left grand
- 3) pass the ocean
spin the top
right and left grand
- 4) slide thru
pass the ocean
LEFT swing thru
right and left grand
- 5) LEFT swing thru
trade the wave
right and left grand

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Your Rovin' Corners

Reprinted from 2002

Well, it is June and lots is happening! It is time for the annual Strawberry Festival, the National Square Dance Convention, and Jim and Betsy are coming home! We hope to see all of you at the Strawberry Festival and enjoy it like the good dance it has always been. How good the Strawberry Festival has always seemed – the weather is warming, days are getting long, summer is almost upon us, and the National Square Dance Convention is right around the corner.

We have enjoyed our year in China. As all of you who read this column regularly know, we came to China to fulfill a long held, cherished dream of living and working abroad for an extended period. China has been good to us. We have learned to teach Kindergarten, experienced Beijing and several other cities of China. We have taught ourselves how to manage in a country where



Jim and Betsy – Your Rovin' Corners

Westerners are still unusual, if no longer the absolute freaks they seemed to be just a few short years ago. The greatest barrier was the language. Chinese is one of the world's more difficult languages to learn to speak, read and write. We were so daunted by the prospect that we did not even really try, but simply found ways to work around the language – lots of smiles, body language, and getting people to write things in Chinese for us. All together, it has been a wondrous, wonderful year. Were we younger and did not have many other plans and desires, we might stay longer. We could not ask to be treated better by our employer or the Chinese people we have met.

Most of all, we could not ask to be treated better by the Chinese square dancers we have grown close to while we have been here. Like dancers we have met everywhere, they take the square dance motto – Square Dancing is Friendship Set to Music – to heart. They have welcomed us to their squares, their clubs, and their hearts and we will eternally be grateful.

We will also be grateful to some very special square dancers and callers who



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helped us help the Chinese with square dancing. When we arrived, both clubs we danced with were using boom boxes, with recorded square dance singing calls. They would semi-memorize the moves and steps and perform them with great skill and style. Their "Beijing Style" do-si-do is different, and very lovely. The callers relied on rare new tapes and leather lungs. One caller started using a battery-powered bullhorn while we were here. Regular square dance type sound systems are not available here, and the clubs could not afford them if they were. Square dance records were non-existent.

When we asked Ben Goldberg and Byron Yoshimura to help us, they leaped in and obtained a Hilton Sound System and shipped it to us. Byron collected and sent along a stack of records, and callers in Germany sent additional records. One dancer from Washington State, here to deliver a Boeing airliner, brought records and helped cover the cost of import taxes. All of this was done in a spirit of love and generosity. We will be eternally grateful for the opportunity to be a part of this.


So now we are returning to the U.S. How strange it will seem to be able to actually speak to people, and to be back in the warmth of America and American Square Dancing. After the Strawberry, we will fly out for the 51st National Square Dance Convention. We have volunteered to present our seminar on "Dancing Overseas" again. It was received well last year in Anaheim and we are looking forward to doing it again. We are also looking forward to seeing lots of old friends and others in St. Paul. We are genuinely hooked on the annual National Convention. If you have never been to one, you are missing one of the most wonderful experiences in square dancing.

Jim and Betsy Pead, Your Rovin' Corners

Our email is jimbetsy@aol.com. Feel free to write to us.



And someone said all we do at CALLERLAB is go to seminars, eat, party and socialize. They are right!



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I Want To Hold Your Hand

By Tone Howard, May 2005 – Continued from January '05 ASD)

48. Pass the Ocean (Pass to the Ocean): Often taught Stateside before swing thru to dispense with do sa do to an ocean wave. This will be the first time they will have a wave between couples facing in. Head couples promenade half way, walk in, pass thru, face your partner (boys turn a quarter right, girls turn a quarter left) touch to a wave, (so they can see that the wave can act like outside parallel waves) do a swing thru and boys trade, trade right zero now we can

49. Extend: The centers step ahead and make two parallel waves etc. Now that we have used extend lets do away with slip the clutch in the allemande thar waves and just do extend to the corner, allemande left. Why should Mainstream dancers have the hangovers left from pre-war cowboys dances.

34. AGAIN Square Thru 5 Hands: Yes that's right five hands first from lines (Eq = pass thru) because it does say one thru five hands in the Manual. I know I missed out 4 hands just one more week.

50. Flutter Wheel: A good way to introduce this is to say that you are now going to get the men to chain across BUT of course the girls have to do most of the work! Four ladies make a right hand star go half way around, keep the star and pick the boy up (hand hold but similar to star promenade) and take him back home with you. Also do this like a two ladies chain from lines across.

Reverse the Flutter: Reversing a move is not well understood and it only achieves a two ladies or four ladies chain which nowadays are underused after the first few weeks: you may feel that you need this move for the sweep a quarter but that is not the case so why not delete it?

WEEK 8

51. Va Va Voom Zoom: Come on! What does that tell you? Whereas Substitute with or without hands is immediately understood. "Substitute back over two you can do with or without hands". As for half a Zoom let the Cast of Shadows teach it!

52. Sweep a Quarter: Is a separate call so why not teach it that way! Heads join hands, sweep a quarter left, pass thru (Eq = lead to the right), or head ladies chain across join hands sweep a quarter right, pass thru (Eq = square thru four hands); you don't need to join hands, I just show it that way. Not one of my ideas but Larry Letson's; think of the possibilities lines of four, couples sweep a quarter left or right and you have 8 chain thru positions or from 8 chain thru couples sweep a quarter to lines. Now to the traditional way we use it with Flutterwheel couples trade, etc. it becomes much easier for the dancers to do if you ALWAYS use the direction of Sweep with each call, eg Flutterwheel, sweep a quarter left, two ladies chain across, couples sweep a quarter right (replacing reverse the flutter) etc.

53. Ferris Wheel: Or should we say stretch the wheel and deal like stretch the recycle? Has limited options for use but not difficult to teach so long as you don't use the dreaded half circulate. The words 'move up' should suffice.

54. Box the Gnat: If we are going to go for the mass dance market then "boxes of gnat" are not worth shelf space in our supermarket. It's a personal injury accident waiting to happen. The ball and claw handhold is not even executed by existing

dancers so what hope have do we for new dancers. You can pass thru and u-turn back, no hands, no good, so lets try to use a move, I moved forwards to week One, e.g. turn thru or in this case, half a turn thru. It needs a bit more catchy name how about 'Touch Back' anything is better than Box the Gnat. Callerlab dropped Swat the Flea many years back but it seems to have crept back as a Left Box the Gnat even at Mainstream with this suggestion half a left turn thru would seem to fit the case.

Or now for once let me suggest we take a call from Plus to Mainstream, how about single circle which could be added to circle to a line family you could even add single circle to a wave later and for the lefties resverse single circle to a left hand wave.

31. AGAIN Boys/Girls Trade from Ocean Waves: Now is a good time to start doing those trades within the same wave stick with sex or if you must be politically correct same gender and later a few ends and centers.

34. AGAIN Square Thru 4 Hands: At last we are there as long as we keep reminding the dancers boys turn a quarter right, the girls turn a quarter left we should not have any problems until they are half sashayed.

WEEK 9

55. Cloverleaf – Single/Double: Start with something they know, teach the single variety first, heads pass thru, cloverleaf (that's a separate around one but stand behind them, sides don't move for this one). Let's try again substitute, sides back over the heads, heads face out and cloverleaf again, stand behind the sides. This time let us have the sides face out and repeat above. Now to the double pass thru and cloverleaf variety where the trailers just follow the leaders around in tandem. Can be repeated as this is a zero.

56. Tag the Line Full: I don't know why the latest Callerlab Mainstream Definitions still lists Tag the Line 3/4s, Tag the line 1/4, and Partner Tag - no wonder we can never get rid of moves and Mainstream continues to grow. Anyway once you have convinced the dancers that the word "Tag" means to face the center of the line you are in whether it be facing in/out, two face, inverted, or three and one lines but no longer waves – with that list who cares! Let us just use the simplest as this is Mainstream, lines facing in pass thru, tag the line face in, pass thru, tag the line again, face in (Eq = zero or from two faced lines), tag the line face left then tag the line face right – zero.

9. AGAIN Stars: A singing call figure that is very standard but still gives some problems to new dancers is heads square thru 4, make a right hand star, heads star left in the middle to the same two, etc. It is a good idea to introduce this with everybody having their own partner with them to practice the stars so you can do heads lead right, make a right hand star with the outside two, heads star left in the center, go back to the same two, veer left, etc. or right and left thru, veer left, bend the line 1p 2p.

57. Walk and Dodge: It is probably best to do both the box circulate and facing couples versions together right from the start, Heads pair off, touch a quarter, walk and dodge (that's boys walk, girls dodge) you're facing out, California twirl, you can now do walk and dodge from facing lines as long as you say boys walk, girls dodge, so you can now do walk and dodge again with the girl walks and the

boy dodges all do a U turn back, girl walk boy dodge (left hand mini wave), allemande left and you are home.

Scoot Back: At number 33 we introduced trade right and trade left since this is all that a Scoot Back does this move could be dispensed with at Mainstream. I realise that other levels would still want to do moves which involved the scooters doing another move or the flippers doing another move but is this really necessary?

WEEK 10

58. Fold: It's a no hands movement, but its descriptive, and therefore easy to use, I would even say under used. It's also a quick method for getting 4 boys/girls to the center for teaching those moves that require one sex centers to illustrate a teaching method e.g. pair off, touch a quarter, girls fold behind the boys and/or substitute to get the boys into the center.

10. AGAIN Weave the Ring: Not as stable as right and left grand but by now understood as a no hands version.

59. Centers In: We will start this from double pass thru "put centers in" is self explanatory. I do not want to do the usual cast off three quarters so try "dance out and back and bend the line" – the end result is the same and the dance flow is maintained; that does not work for facing couples centers in, but you could from girls in the center pass thru, put centers in that's girls between the boys (inverted lines) girls push, hinge and trade which will give you a three quarter cast off. If the girls fold behind the boys you can continue with the boys in the center, etc. New dancers find no problem with using the same hand multiple times, e.g. star thru three times and pass thru = square thru 4. Its only callers who come up and say you cannot do that, that's a triple star thru, etc., but the new dancers don't know that.

60. Box Circulate: Not so often used but a good teaching tool, heads star thru, touch a 1/4 (to give an outfacers/infacers box so as not to confuse dancers with the static couples), then box circulate twice, the girls turn back, home. Get the dancers to hold hands in the mini waves after each circulate. Repeat sides.

24. AGAIN Chain Down the Line: Has limited applications only being able to be called from right hand two faced lines and left hand ocean waves, how it can be "down the line" from a wave I fail to see. The boys turning in followed by a three-quarter courtesy turn does not make it easy to teach - more suited to Plus I feel.

At this point I would suggest that if you haven't already done so you need to integrate the new dancers with the Club dancers "Its graduation time" - you need to have the new dancers fully involved in every tip – impossible in Plus only level clubs but do the best you can. I would also suggest a three week catch up/recap to allow for sickness and vacations. This concludes the ten weeks and just leaves a few more involved moves to workshop on a one a week basis along with left handed and half sashayed moves. This is where the club can really help to make sure you do not lose anyone after so much effort on everyones part.

Next month: Workshops

We would love to send you complimentary copies of American square Dance for your graduating class! We just need to know when and how many!


On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079

(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

All I Do

Phase 5 – Foxtrot – All I do Is Dream Of You by Dean Martin – Memories Are Made Of This CD Trk 10 – Milo and Terry Molitoris

Good music accompanies this nice flowing foxtrot. Figures included in the routine are, shadow diamond turns, reverse wave, double reverse, Part B has jazz box, slow hook and unwind.

Disco Cha

Phase 4+1 (unph. Travolta) Cha /Foxtrot – RSO RS 889A Night Fever by Bee Gees or CD Universal 589400 Bee Gees Greatest Hits – Ron and June Ashenden
Fun dance, well done. Figures included are basic cha cha figures. Part B has press to travolta, with vine and clap sequence. Foxtrot portion is basic foxtrot figures.

I Can't Give You Anything But love

Phase 4 (Soft 5 phase 4 figures) – Foxtrot/Jive- Decca 32008 flip side Milica by Bert Kaempfert – Barbara and Jerry Pierce

Music has great foxtrot beat. Routine has diamond turns, telemarks, cross hovers. Jive figures shoulder shove, American spin and jive amalgamations. Very nice dance.

Florentina Tango

Phase 5 – Tango – by Ross Mitchell All Night Long CD Trk 8 – Milo and Terry Molitoris

Intro has Spanish drag close tap. Part A has promenade link, open promenade, prog. side step. Thru sd/clp tap. Part B has back contra rocks. Ending is contra check and extend. Very useable tango.

You Know What It Means

Phase 5 – Foxtrot/Jive – Capitol Entertainment 1960 track 22 Do You Know What It Means To Miss New Orleans CD More songs by Ricky Ricky – by Ricky Nelson – Annette and Frank Woodruff

Looking for a very nice routine? This is it. Part A & B is Foxtrot, top spin, outside check, double back lilt, weave are a few of the figures choreographer has used. Part C is jive and has a mooch and traveling sandstep.

Just Inside Your Arms

Phase II+1 (Fishtail) – 2 Step – TOKEN TKR 014 – Don and Jean Schultz
Catchy music to this routine. Double hitch, struts, circle box, lariat, circle chase.
Can be danced to on cues.

Yakkity Sax

Phase II+1 – 2 Step – STAR 151B – Bob and Jackie Scott
Suggest you slow down for comfort. Traveling box, lace sequence. Rock the boat
with trombone action. Fun routine.

Can't Smile

Phase II – 2 Step – STAR 151A – Mike and Michelle Seurer
Left turning box, step kicks, face to face and back to back, basketball turn. Nice
basic 2 step can be danced to on cues.

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Round Dance with Ralph & Joan Collipi

Chesapeake Round-E-Vous Round Dance Weekend

August 25, 26, 2006 – Cherry Hill Campground, College Park, MD; Phases III-V and Soft VI

Staff: Filardo, MD - Collipi, NH

Contact: Dom Filardo - domfil@verizon.net - Tel. 301-862-4928

Holiday Round Dance Ball

Dec. 28-31, 2006 - Jan. 1, 2007 – Landmark Resort Hotel, Myrtle Beach, SC - Phases III-VI

Staff: Pierce, AL - Balckford, FL & AZ - Collipi, NH

Contact: Barbara Harnelson - bharnelson1juno.com; www.geocities.com/bharnelson1

Round-E-Vous At Woodbound - Round Dance Weekend

April 20, 21, 22, 2007 - Teaching Phases 3-5 Requests 3-6 - Woodbound Inn - Rindge, NH

Staff: Bernie & Joel Porter - NH - Ralph & Joan Collipi - NH

Contact: Ralph & Joan Collipi - ralph.collipi@verizon.net - Tel. 603-898-4604

19th Annual Bennington College Round-E-Vous Round Dance Festival

Jan. 26-28, 2007 – Bennington College - Bennington, Vermont - Phases III-VI

Staff: Bradt, PA - Collipi, NH - Filardo, MD - Read, TX-AZ

Contact: Ralph & Joan Collipi - email: ralph.collipi@verizon.net

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604

Mind Your Own Business

Phase II+2 – 2 Step – Warner Bros 21958 – Dick and Shirley Whyman

Locking steps, fishtail, open vine, broken box. Wrap and unwrap sequence. Nice routine to good music.

Keep Away From Sue

Phase 2+1 (Whaletail) – 2 Step – STAR 138A Runaround Sue – Ron and June Ashenden

Intro has strut together with snaps. Hitches, struts, broken box, forward close knee, and left turning box. Wrap and unwrap sequence. Catchy music accompanies this routine.

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Tennessee Waltz

Phase 4+2 (runn. Open Nat/Double Rev) – Waltz- Country CD Trk #8 by James Last Orchestra – Milo and Terry Molitoris

Box finish, slow side lock, in and out runs, Viennese cross, diamond turns, and basic waltz figures are included in this Choreography.

Thornbirds

Phase 5+2 (Same foot Lunge/3 Fallaways) – Waltz

Ballroom Swing CD Premium Std CP 5001 Track 4 Theme From the Thornbirds – Dom and Joan Filardo

This is a lovely soft Phase 5 waltz. Starts with modified wrap and forward hover. Routine has syncopated whisk, outside check, outside spin, Viennese turns, 3 fallaways, shadow diamond turns. Don't pass this one up.

Eskimo Tango

Phase 3+2 (Rt. Lunge/Spanish Drag) – Tango – Never Tango With an Eskimo The Best of Alma Cogan CD Track 9 by Alma Cogan – Milo and Terry Molitoris
Corte, tango draw, side tap side flare, turning tango draw, criss cross, gaucho turn 4, Spanish drag. Ending is what else? Leg crawl.

CUE TIPS

*Selected by
Fran & Jim Kropf*



“I’ll Hold You In My Heart”, but “Please Don’t Talk About Me When I’m Gone.”

I’ll Hold You In My Heart

Choreographer: Fran and Jim Kropf, 4015 Marzo St., San Diego, CA 92154

Footwork: Opposite Direction For Man Unless Indicated

Rhythm: Slow Foxtrot Ph 3+2 (Diamond turn , In & Out Runs)

Record: Dance A Round (DARRCD – 543)

Music may be purchased at PALOMINO RECORDS 1-800-328-3800

Sequence: INTRO-A-A-B-A (1-8 LOD) B-A, (9-16) Tag

INTRO

1-2 CP/W WAIT 2;;

PART A

1-4 HOVER; MANUVER; SPIN TURN; 3/4 BOX BACK;

5-8 PROG BOX;; FWD RUN 2; FWD RUN 2 CP/W;

9-12 WHISK; MANUVER; SPIN TURN; BOX FINISH;

13-16 DIAMOND TURNS CP/W;;;;

PART B

1-4 OPEN TELEMARK; HOVER FALLAWAY; SLIP PIVOT; IN & OUT RUNS;

5-8 IN & OUT RUNS; MANUVER SD CL; IMPETUS TO SEMI; THRU FC CL;

END

1 APT

Please Don’t Talk About Me When I’m Gone

Choreographers: Carl and Carol Schappacher; 7959 Irwin Ave; Cincinnati, OH 45236

Record: Step One SOR-361, Please Don’t Talk About Me When I’m Gone, Ray Price

Footwork: Opposite unless noted (Women’s footwork in parentheses)

Rhythm/Phase: Two Step II
Sequence: Intro A B C A B End

Intro

1-8 WAIT 2;; APT PT; TOG TCH; TRAV BOX;;;

Part A

1-8 CIRC AWY 2 2STPS;; STRUT TOG 4;; FC-FC BK-BK;; BBALL TRN;;
9-16 HTCH 6;; 2 FWD 2STPS TO FC/CP;; TRAV BOX;;;

Part B

1-8 SOLO LF TRNG BOX;;; BK AWY 3; 3 MORE; STRUT TOG 4;;
9-16 LACE UP;;; 2 TRNG 2STPS;; TWRL 2; WK 2;

Part C

1-4 VN 3; WRAP LDY; UNWRAP; CHG SDS;
5-8 VN 3; WRAP LDY; UNWRAP; CHG SDS;

End

1-4 VN 8;; TWRL 2; APT PT;

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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ALL THINGS CONSIDERED

By
Ed Foote



How To Square Up When The Caller Makes A Mistake

If the caller gets you to the wrong partner at the end of a sequence, what do you do? Most people promenade home, keep the “wrong” partner, and wait for the caller to procede with the next sequence. But is this the best way to go?

Technically, it is ok to keep the “wrong” partner. The caller did this to you, so you go with it. But is this best for you?

Let’s look at how most callers call a dance today. They use “sight calling” to resolve the square to your original corner and back to your original partner for a Right & Left Grand. To do this, callers memorize two adjacent couples in a square prior to the start of a tip. Ideally they do this for 3 squares, but some callers can not remember this many people.

If the caller gets everyone, or even some people, to the “wrong” partner by mistake and the dancers keep this partner, the caller is in big trouble. All memorization of who goes with whom is out the window, and there is no time to do new memorization. So the caller is petrified about how to call the rest of the tip and get everyone to their “new” partner.

The result is the caller will generally call unbelievably easy, using simple



Forget the meetings, we're callers! Bring on the food!

memorized sequences, anything to get people back to their "new" partner. In other words, the caller is likely to call nothing for the rest of the tip in an effort to survive, and this can affect your enjoyment of what is called.

However, if everyone adjusts at home to get their original partner back, now the caller has no problem. Not only have you done the caller a favor, but you have benefited the entire floor, because now the caller can continue with his/her normal dance.

So remember: It benefits the entire floor if you get your original partner back when you are home and before the caller begins the next sequence. The caller will wait upon seeing you do this.

Note: Occasionally a caller may say: "Don't fix it - I intentionally got you to a different partner." If this happens more than once, don't believe it. The square dance game is played by having the caller get everyone back to their "original" partner at the end of each sequence. Callers who say it doesn't matter if you get your original partner back are really saying they are not able to do it, but they don't want you to realize this.

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Questions? Please contact me by phone, e-mail or FAX:

Frank Lescrinier

E-mail: Frank253@hotmail.com

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THE COUNTRY LINE

By
Mike Salerno



I would like to continue with last month's thoughts about standardization and structure in the Line Dance arena. I often travel to different dance venues in my area and other parts of the country. I am there to dance but invariably have to sit out a percentage of the dances because I just do not know them. I am lucky that I have a strong foundation of fundamentals and basic technique so I can pick up many dances before the song is over. I find that many people do not have this ability. I see frustration and disappointment on their faces when they walk off the floor. The National Teacher's Association for Country Western Dance (NTA) has been working for standardization of dance terminology since its inception. The NTA offers classes all over the world that teach dancers and instructors the fundamentals of dance movement both as a solo and as a couple. I began taking these classes over eight years ago with the idea that there was something to dancing besides memorizing certain dances. When I first started teaching a lot of line dancing, I wondered why I was teaching people a dance rather than how to dance. The NTA has helped me immensely. The NTA stresses a structured approach to learning the fundamentals. Why is learning to Line Dance any different than learning to Square Dance or Round Dance? I decided to use a particular dance as a vehicle to teach dancers the fundamentals of line dancing. Once you learn the building blocks of line dancing, each dance is just a different way of stacking the blocks. If you have any questions about the NTA, visit its website at www.nationalteachersassoc.com, contact your local NTA representative, or contact me.

I hope you will enjoy this month's dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Jailhouse Creole

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite

directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Step: The transfer of weight from one foot to the other.

Toe Strut: Moving forward or backward, place the toe and then the heel of the foot on the floor for counts 1, 2, with a weight change on count 2.

Touch (Tap): The toe or heel of the free foot touches the floor without a weight change

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

* Prompting Cues are in Bold Lettering

NAME: Jailhouse Creole

DESCRIPTION: 32 Count, 4 Wall Beginner/Intermediate Line Dance

CHOREOGRAPHER: Double Trouble

MUSIC TEMPO SUGGESTIONS:

Slow – My Give A Damn's Busted by Jo Dee Messina (104 BPM)

Medium – It Must Be Love by Alan Jackson (112 BPM)

Fast – Here for the Party by Gretchen Wilson (124 BPM) or any Slow to Moderate East/West Coast Tempo

Choreographer's Suggested Music: Jailhouse Rock/King Creole by Billy Swan (125 BPM) Song

COUNTS/STEP DESCRIPTION

Right Triple Step, Rock/Step, Left Triple Step Rock/Step

1&2) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot to Right Side

3-4) Rock/Step Left Foot Beside Right Heel, Step Right Foot in Place

5&6) Step Left Foot to Left, Step Right Foot Beside Left Foot, Step Left Foot to Left Side

7-8) Rock/Step Right Foot Beside Left Heel, Step Left Foot in Place



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Right Toe Strut, Crossing Toe Strut, Side Rock/Step, Crossing Triple Step

9-10) Touch Right Toe to Right Side, Step Down on Right Foot

11-12) Cross/Touch Left Toe in Front of Right Foot, Step Down on Left Foot

13-14) Rock/Step Right Foot to Right Side, Step Left Foot in Place

15&) Cross/Step Right Foot in Front of Left Foot, Step Left Foot to Left Side

16) Cross/Step Right Foot in Front of Left Foot

Left Toe Strut, Crossing Toe Strut, Side Rock/Step, Crossing Triple Step

17-18) Touch Left Toe to Left Side, Step Down on Left Foot

19-20) Cross/Touch Right Toe in Front of Left Foot, Step Down on Right Foot

21-22) Rock/Step Left Foot to Left Side, Step Right Foot in Place

23&) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side

24) Cross/Step Left Foot in Front of Right Foot

Forward Rock/Step, 1/2 Turning Triple Step, Heel Grind with a 1/4 Turn Left, Left Coaster Step

25-26) Rock/Step Right Foot Forward, Step Left Foot in Place

27) Turn 1/4 Right on Ball of Left Foot, Step Right Foot to Right Side

&) Step Left Foot Beside Right Foot

28) Turn 1/4 Right on Ball of Left Foot, Step Right Foot Forward

29-30) Press Right Heel Forward, Grind Heel with a 1/4 turn Left, Step Right Foot Backwards

31&32) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

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CALLERLAB Convention

MOORE ON CONTRA

By
Paul Moore



Patriotic Dancing

A very knowledgeable dancer from New England said, "Ted Sannella isn't just the best caller around, he is far and away the best caller around."

That is very high praise, especially when another great caller, Larry Jennings, repeats it in the Foreward to Ted's book *Balance and Swing*. I would guess that just about every serious contra caller in the world has a copy of *Balance and Swing*, and they also have the follow up volume, *Swing the Next*. Both books are compilations of the squares, contras, and triplets that Ted wrote.

Ted held degrees in biology and chemistry and worked as a pharmacist for 35 years. He graduated from high school in 1945 and began calling professionally in 1946, while still in college. If that weren't enough to keep him busy, he organized dances all over New England and was a major cog in local and international dance associations.

In his spare time he loved to write dances. The type of dance he is most famous for is triplets (dances for three couples only). It has become a tradition for dancers to cheer when a Ted Sannella triplet is announced. But Ted also wrote some of the best New England style square dances, and experimented with new formations and combinations of basics in contra dances. It was a great loss to the dance world when he passed away in 1995 at the age of 67.

A dance I am particularly fond of is *Patriot's Jig*. To begin with, the third Monday of April each year is a legal holiday in Massachusetts, Patriots' Day, which commemorates the battles of Lexington and Concord, two battles which led into the American Revolution. So with the permission of our New England patriots, I will move our commemoration of Patriot's Day from April to the nationally recognized day for patriotism, Independence Day.

Segue: One of the latest additions to contra formations is the Becket formation. Another New England caller, Herbie Gaudreau, wrote a dance he called *Becket Reel*, in honor of the location of the dance camp at which he was calling. Instead of having partners opposite each other, partners are next to each other facing across to another couple. The progression is as couples moving up the hall or down the hall. At the ends, usually the couples move one full progression to the opposite line.

Ted Sannella became fascinated with the Becket formation after Herbie introduced it and after Don Armstrong wrote and recorded a variation of *Becket Reel* called *Slaunch to Donegal*. *Slaunch to Donegal* is one of the most performed contra dances because it can be sung just as a singing call, but it is in contra

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This includes club officers, pictures and schedule with annual updates.

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Tomperry@tipiproductions.com

formation. (Miscellaneous tidbit: Don Armstrong played drums on the recording of *Slaunch*. He got so carried away that the drum set kept sliding forward to the edge of the platform he was on. Just at the end of the record you can hear the drums go over the edge.)

Ted, ever the great innovator, started his dance in Alternate Duple formation, moved it to Becket, and in the last figure brought it back to Alternate Duple. Here is the dance:

Patriots' Jig

by Ted Sannella

Music: A moderately paced 32 bar jig; Ted liked "Dusty Bob's Jig"

Formation: Alternate Duple

Intro ----, Swing the one below (corner)

1-8 ----, Across right and left thru

9-16 ----, Same two ladies chain across (you should now have partner beside you)

17-24 ----, Right and left thru once again

25-32 ----, Allemande left next in line

33-40 -- Partner swing, ----

41-48 ----, -- All forward and back

49-56 ----, With couple across, circle left 3 places and pass thru

57-64 ----, Swing new one below

Here are some hints for dancing this successfully. The first four phrases are self-explanatory. The Allemande Left next in line is easier than it looks. As in square dancing, the man's corner is to his left and the lady's corner is to her right – simply turn one-quarter (men left, ladies right) and there is the next in line (your corner). At the ends, do the Allemande with the person across. Given the characteristics of Becket formation, your corner remains the same all through the dance. The Allemande Left can be quick (4 counts) or leisurely (8 counts) depending if you want an aerobic exercise or a smooth dance. If the Allemande is done in four,

Continued on page 46

CALLERLAB VIEWPOINTS

By Tom Rudebock
Board of Governors



How To Snag 'Em

At the 2006 CALLERLAB Convention the theme was "Thinking Outside The Square". The interest session for recruiting new dancers was "How To Snag 'Em".

Market research has shown that Square Dancing is one of the "most politically correct" social activities, but it has an image of being out of date, country oriented, using old fashioned music and patronized by senior citizens in fluffy dresses with big hair, big belts and RV's.

If we expect to bring new dancers into our activity, whether it be for a one night party, a "Fast Track" session, the conventional weekly dance session or some variation of the above we need to approach it with some creative thinking, a positive attitude and enthusiasm.

CREATIVE THINKING (Thinking Outside The Square): Be positive and upbeat and you'll stay creative. Expressions like "It won't work", "We tried that before", and "That's a dumb idea" will kill the creative thinking process quicker than a fire hose extinguishes a campfire. It is better to say, "How can we build on that?" or "Let's look at the best parts of that idea".

POSITIVE ATTITUDE: Positive filled with confidence, certain attitude; Attitude is a feeling or mood, frame of mind.

ENTHUSIASM: An intense and absorbing interest in or feeling for something, as a cause, a subject or pursuit, zeal or fervor.

DEVELOP A PLAN: How are you going to spread the word? What tools are you going to use: news releases, demo's handouts, cable TV, paid advertising, others. "*Think Outside The Square.*"

Continued from page 45

the Partner Swing is 12 counts. If the Allemande is done in eight, the Swing is for eight.

Finish the swing and face across to go forward and back. This gives the dancers a chance to re-orient and identify who they will circle with. Circle left three-quarters changes the formation back to Alternate Duple, with everyone facing the original one below. Pass thru moves dancers up or down the hall to start the dance again. At the ends of the set, when a dancer does a pass through and finds no one to swing, he should swing his partner and finish facing the rest of the dancers. This produces an automatic crossover.

Happy Fourth of July, and happy dancing.

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TARGET GROUP: Research has shown the best target group to be 50-55 year olds. This does not mean you should totally disregard other age groups. Don't use the 'shotgun' approach. Develop your tools for your target group. You will probably need more than one toolbox.

IMAGE: What is the image you want to project? Are you FUN to be around? What is your dress code? Do you welcome all ages?

As a start to changing the image, the use of the silhouette couple in square dance attire should be discontinued. Use local pictures of dancers in all types of dress. The dancers should correspond to those observing with many dancers in casual attire. When doing demonstrations and at dances that can be viewed by the public, use a variety of all types of upbeat music.

Sell the Benefits: something that is good for a person or thing. A partial list includes; healthy, low impact aerobics, fun, meet new friends, reasonably priced, mind stimulating, casual dress, family oriented activity, smoke/drug/alcohol free, lighted parking lot. You can add others.

One "Think Tank" group ranked the benefits sought by prospective new dancers in the following order:

- 1) Fun / Laughter / Joy of Success
- 2) Make new Friends / Socialize / Fellowship / Find A Partner
- 3) Physical Health Benefits
- 4) New Activity to do with Partner
- 5) Mental Health Benefits

Jason Taylor wrote in *Sales Tips Newsletter*, "When the market is extremely American Square Dance, July 2006

competitive find out your prospects 'pain' with their current vendors. Potential customers may be loyal to your competitors, but there is always one or two things you can do better".

We all know Square Dancing has many competitors. When talking with prospective new dancers don't go directly into your sales talk, but find out what your prospects are doing in their free time, for exercise or entertainment. Take an interest in them personally. Ask them what they might like to do different, don't care for, or what their interests are and then sell the benefits of square dancing as it relates to the answers to your questions.

When talking with prospective Square Dancers remember the *Ten Commandments of Human Relations*: 1) Speak to people; 2) Smile at people; 3) Call people by name; 4) Be friendly and helpful; 5) Be cordial; 6) Be genuinely interested in people; 7) Be generous with praise and cautious with criticism; 8) Be considerate of and with the feeling of others; 9) Be thoughtful of the opinions of others; 10) Be alert to give service.

Have a club or Federation meeting and 'brainstorm' the ideas you want to use and then build your toolboxes. Advertising and promotion should be an on going process. Develop a frequency – based sequence of communications and use multiple methods of contact.

A partial list of resources: Brainstorming session with club members; Internet; United Square Dancers of America; CALLERLAB: Winning Ways Success Stories; Book: "Public Relations Kit For Dummies".

Develop A Plan and Then Work The Plan!

Tom Rudebock is a member of the CALLERLAB Board Of Governors, Chairman of the Recruit, Promote, and Maintain Committee and writes the monthly new record review article for American Square Dance Magazine.



CALLERLAB and maybe the national Square Dance Convention – Party on!

American SquareDance Has Email!
AmericanSquareDance@earthlink.net

POINT OF ORDER



From Kappie Kappenman

IS TIME RUNNING OUT?

By Les Gotcher

Reprinted from New England Square Dance Caller, September 1985

*John and his wife Mary, were alone in their home,
Never in their lives had they felt so all alone,
They had just returned from the square dance club,
Where they danced once a week, but here was the rub,
The NEW Caller had talked to them, off to one side,
Said they were too slow to go along with the tide,
He said they were too old and they ought to slow down,
Find something else to do in this small country town,
Their lives seemed shattered, they both felt so low,
If they couldn't square dance, where else could they go?*

*John turned to Mary and said, "Something is all wrong,
When this new caller tells us that we can't go along,
We have danced with these folks for twenty odd years,
Folks we've grown up with, through smiles and tears,
Our children and their children have all gone to school,
And one thing we've learned, that's "**Golden Rule**",
Our square dance club has worked along those same lines,
We've never made a lot of rules, that one rule was fine,
Just "Do unto others, as you would have them do unto you",
And this was the one rule that "Tried and true."*

*Just a few weeks ago, they had hired this new Joe,
To replace their beloved caller whose time came to go,
Now this new caller was pushing the dances a lot,
Had a raft of new changes, made the dances too hot,
He said, "one night a week will not keep things flowing",
Tuesday was club night, that would be "**Mainstream**",
Wednesdays would be "**Plus**", just to keep on the beam,
Then there's Thursday, "**Advanced**", it would be called,
This was for those dancers that wanted it **All**.*

*The phone started ringing, they both sat up straight,
Wondering who'd be calling now, it was so very late,
John answered the phone and stood listening awhile,
And then turned to Mary, on his face a big smile,*

*That was the President of our square dance bunch,
Calling an officers meeting for tomorrow at lunch,
I am still an officer, we've not dropped out yet,
So I'll be right in there, hoping to save our set,
He gave me no hint of what this was all about,
So I guess it's too early for anyone to shout.*

*The president tapped his glass, all officers were there,
"This meeting will come to order, let's all do our share,
To straighten out this mess the new caller's brought in,
For the havoc he's brought to this club is a sin,
For twenty-four years we've dance, and had fun,
We have mixed with each other, never shunned anyone,
Now we're asked to form cliques, shun our best friends,
Dance at different levels, there seems to be no end,
Our old caller, who taught us, said, "One thing to remember,
There are **Two** levels, one knows how, the other's a beginner".*

*That caller taught us the basics, there were sixty-eight in all,
He said, "Know them well and you can do anything that's called".
We learned them well, through sweat and through the years,
And we danced all those basics for some twenty-four years,
We have gone out to "festivals", to "gatherings" and such,
We've kept up with the best of them, nothing was too much,
Now we're being asked to **MEMORIZE** and forget all the past,
They are doing new things now, and we've got to learn fast,
We've got to learn to "harmonize", and to "shadow box" too,
"Explode it" and "relay the action" – that's to name just a few.*

*Says we must "chase rotate to a column", then "straight away",
Then "chain and roll", "concentrate", "disperse". What a day!
And through all of this junk, my heart kept on yearning,
To hear just one **BASIC**, we'd spent all those years learning.
The caller does nothing – just stands up and there and bawls,
It's very doubtful that he could even do his own calls,
I have talked with all of you, and we all seem to agree,
That this type of square dancing is not for you, nor me,
Since this is what we want, we should let this new Joe know,
That we will close down this club – or he will have to go.*

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. – Randy Boyd, Editor

Ask ARTS

Dear ARTS,

I saw travel posters last week at the Pre-convention in Charlotte, NC, saying ARTS has a travel web site. How could ARTS possibly compete with Priceline and other well-known travel sites? What's this all about anyway?

Questions from the Heartland

Dear Questions,

This is the most exciting thing yet for ARTS, and it's just now getting off the ground! ARTS has partnered with YTB International, Inc, a publicly traded travel management company. ARTS has a personalized travel web site with the same features and prices as other online booking agents such as Priceline, Expedia, and Travelocity.

YTB created, secured and maintains the web site at no cost to ARTS. ARTS role is to publicize the site to members and supporters. You do not have to be an ARTS member to participate. The more people who know about the web site, the more traffic it will get, eventually generating funds 24/7.

Here's how it works: supporters of ARTS go online at www.arts-dancetravel.com to book their personal, dance, and business travel at competitive online rates. ARTS receives 40% of the generated commission in return. This means you support ARTS in a very meaningful way each time you book airfare, cruises, auto rental, and hotel stays.

Travel is the largest industry in the world. Our dancer surveys have shown that dancers are great travelers. Give it a try! It costs nothing to check it out and see the same low rates as other providers offer. This plan can help ARTS accumulate the money required for the nationwide promotion of our wonderful activity. Links to the travel web site are also at www.arts-dance.com.

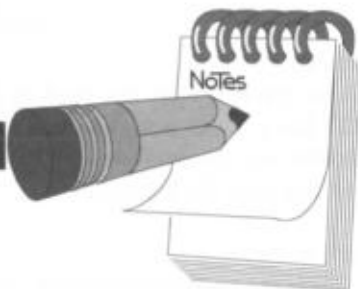
ARTS-DANCE

Please direct any questions for ASK ARTS to Del Reed at 321-633-1306, or email at askarts@arts-dance.org. This column is the idea of Aileen Pichecho (new individual member of ARTS-DANCE) after attending the October 2004 meeting in Orlando, Florida as a guest and observer. Its purpose is to spread the word about the organization to all dancers.



A few of the award recipients at the CALLERLAB Convention.

WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any.

Please send us the event information as early as you want, but we prefer to receive it more than six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

JULY 2006

7-8 **ILLINOIS** – Midsummer Mania, Hinsdale Community House, 415 West Eighth Street, Hinsdale; www.midsummermania.com; maniac@midsummermania.com; Jim and Lauren 630-941-1960

10-14 **TENNESSEE** – Don's Callers' Schools, Charray Inn, Greeneville; Don Williamson, 52 Crest Drive, Greeneville, TN 37745

13-15 **CANADA** – Canadian National Convention, Macdonald College, John/Abbott Campus, Ste Anne de Bellevue, Quebec; Earleen and Russell Biggs eandrbiggs@aol.com; 450-923-0412; www.geocities.com/convention2006

21-22 **MICHIGAN** – Holland

Dance Festival, Macatawa Bay Middle School, 3700 140th Ave., Holland; www.allaboutholland.org; Jan Robison, 5860 N. St. Rd. 5, Larwill, IN 46764; 260-327-3112

23-28 **CALIFORNIA** – California Caller College, Clovis; Frank Lescrinier, Frank253@hotmail.com; Frank253.tripod.com; (909) 229-3031; FAX (714) 525-8845

28-30 **ILLINOIS** – 23rd Illinois Square & Round Dance Convention, Northern Illinois University, Holmes Student Center, DeKalb; Tim and Donna Cardwell, 28065 N. Spring Court, Mundelein, IL 60060; 847-526-5414; drtc28065@direcway.com; www.ilsquaredanceconvention.com

28-30 **WASHINGTON** – Summerama, Spokane

AUGUST 2006

4-5 **NORTH CAROLINA** – Queen City Ball, Oasis Shrine Temple, Charlotte; 1100 E. Morehead St., Suite 100, Charlotte, NC 28204; 704-377-5554

4-6 **COLORADO** – Hi Country Weekend, Westcliffe School Gym, www.squaredancing.com/seasdc/special_dances.htm; Info: HCW-Colorado@earthlink.net; Don Meyer

719-685-1873

4-6 **WISCONSIN** – Wisconsin Square Dance Convention, Marriott West, Middleton; Bob and June Dahnert 608-846-9104; www.wisquaredanceconvention.org

9-12 **HAWAII** – 7th USA West Square Dance Convention, Honolulu; Tim and Melissa Voss Trvoss@aol.com; Tom and Elaine Ehrhorn 808-668-1598; USAWest@TheEhrhorns.org

11-13 **INDIANA** – 53rd Annual Summer Round Dance Workshop, Hamilton Country 4-H Complex, 2003 E. Pleasant Avenue Noblesville, IN 46060; Marianne Jackson, PO Box 15717, Cincinnati, Ohio 45215-0717; SqMarianna@aol.com; 513-761-4088

17-19 **TENNESSEE** – 32nd Tennessee State Square and Round Dance Convention, Knoxville Convention Center, Knoxville; 865-458-6578, fidbrd@charter.net

18-19 **MICHIGAN** – Michigan State Square and Round Dance Convention, Radisson Hotel, Kalamazoo; Louis Friedlander 517-322-2571; Luckeyracer@comcast.net

18-19 **NEW MEXICO** – 20th Summer Sounds Festival, ASDC Hall, 4915 Hawkins NE, Albuquerque; Del and Margaret Kercher 505-892-5576

18-19 **NORTH CAROLINA** – 17th North Carolina State Convention, North Raleigh Hilton, Raleigh

18-19 **PENNSYLVANIA** – 13th Annual Pennsylvania Square & Round Dance Convention, The Penn Stater Conference Center Hotel, State College; members.tripod.com/psrdf/convention.html or PAsquaredance.org

25-26 **MARYLAND** – Chesapeake Round-E-Vous Round Dance Weekend, Cherry Hill Campground, College Park; Dom Fialrdo, 301-862-4928,

domfil@gmpexpress.net

31-Sept. 3 **NEW YORK** – 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention Center, Rochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

31-Sept. 3 **CANADA** – Alberta Provincial Convention, Strathmore, Alberta; annegodsman@shaw.ca or llcorneil@shaw.ca;

SEPTEMBER 2006

2-3 **MONTANA** – 51st Annual Knothead Jamboree, West Yellowstone Montana; George and Betty Moore, 459 Killarney St., Billings, MT 59105; 406-252-4965; geebesqumup@imt.net

14-16 **GEORGIA** – GSSDA 35th Annual Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake St., Rockmart, Georgia 30153; 770-684-6661; njfeek103@wmconnect.com

15-16 **NEBRASKA** – 36th Annual Nebraska Square & Round Dance Convention, Adams County Fairgrounds, Hastings; Esta Ellis, 2001 Pepper Ave. Lincoln, NE 68502; www.squaredancene.org

15-16 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

26-Oct. 1 **MISSOURI** – Branson Swang Holiday, Branson

OCTOBER 2006

5-9 **NEW HAMPSHIRE** – Northeast Callers School, Mill-A-Round Dance Center, Manchester; Ken Ritucci 413-734-0591; kenritucci@aol.com; www.kenritucci.com

6-7 **IOWA** – Central Iowa Singles weekend (CIS), 4589 NW 6th, Des

Moines; Carol Thompson 515-967-8416; cj8416@aol.com

13-14 **ARKANSAS** – Shoot for the Stars, Arkansas State Square Dance, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AK 72032

20-21 **FLORIDA** – Single-Rama, historic Kenilworth Lodge, 836 SE Lakeview Drive, Sebring; Penny Green 8 6 3 - 9 6 7 - 5 0 0 4 ; pgreen@squaredancing.org.

20-22 **HAWAII** – Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@aol.com

20-22 **VERMONT** – Tumbling Leaves Festival, Bennington College, Bennington; Red Bates, redbates@juno.com, (thru March: 5134 Latham Terrace, Port Charlotte, FL 33981; 941-828-0481), (June thru October: PO Box 1197, Rangeley, ME 04970; 207-864-2524),

21 **NEW MEXICO** — Saturday with Pat!, ASDC Hall, 4915 Hawkins NE, Albuquerque, Larada Horner 323-7098; larada@earthlink.net

27-28 **KANSAS** – 2006 Fall Festival, Cessna Activity Ctr, 2744 S. Geo. Washington Blvd., Wichita; Dave & Charlotte Stone, stonedavidc@cox.net, 316-942-6852

NOVEMBER 2006

10-11 **FLORIDA** – West Coast Fall Fun Fest, Lakeland Center, Lakeland

17-18 **FLORIDA** – Northeast Florida Fall Festival, Resurrection Catholic Church, 3383 University Blvd N., Jacksonville; Leroy & June Blalock 904-879-6254; Blalock9@aol.com

17-18 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962;

DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

DECEMBER 2006

8-10 **SOUTH CAROLINA** – Doin' Charleston at Christmas, A-2 Weekend, Radisson Hotel Airport, Charleston; Barbara Lassiter 843-971-3030; barb_joe@bellsouth.net

28-Jan 1, 2007 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, bharrelson1juno.com; www.geocities.com/bharrelson1

JANUARY 2007

10-14 **CANCUN, MEXICO** – Winter Retreat, Moon Palace Resort; 888-448-4224; www.winterretreat.com

FEBRUARY 2007

2-3 **LOUISIANA** – Lottie's Louisiana Hoedown, 5th Annual Square and Round Dance Weekend, Ruston Civic Center, Ruston; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net; www.lottieainsworth.com/llh07.html

23-24 **UTAH** – Swing Into Spring, Helen M. Knight School, Moab; Penny 435-259-3470; sgrandin@hotmail.com

MARCH 2007

16-17 **TEXAS** – TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

APRIL 2007

20-22 **NEW HAMPSHIRE** – Round-E-Vous At Woodbound Round Dance Weekend, Woodbound Inn,

Rindge; Ralph and Joan Collipi,
ralph.collipi@verizon.net; 603-898-
4604

MAY 2007

4-6 **NEW MEXICO** – 27th New Mexico State Singles Fling. ASDC Hall, 4915 Hawkins NE, Albuquerque; Trail-In Dance Thursday, May 3, 2007; Kathi Raver 505-286-9000; kathiraver@earthlink.net

25-27 **COLORADO** - Red Rocks & Purple Mountains, 24th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; info@denver2007.com; www.denver2007.com; Red Rocks and Purple Mountains, PO Box 470657, Aurora CO 80047-0657

JUNE 2007

7-11 **AUSTRALIA** – Australian National Convention, Adelaide, South Australia

15-17 **ENGLAND** – Grand Square Inc. Festival, St. Ivo Center, St. Ives, Cambridgeshire, Walt Burr, PSC 41

Box 4284, APO AE 09464; 44-1842-827122, Burr2@sdcaller.fsnet.co.uk

27-30 **NORTH CAROLINA** – 56th National Square Dance Convention, Charlotte; Wayne and Janice, 2616 Polo Club Blvd., Matthews, NC 28105; wayneandjb@carolina.rr.com; 704-847-8553

AUGUST 2007

31-Sept. 3 **CANADA** – Alberta Provincial Convention 2007, Strathmore, Alberta (35miles east of Calgary); annegodsman@shaw.ca or : l l c o r n e i l @ s h a w . c a ; www.squaredancecalgary.com

AUGUST 2008

30-Sept. 3 **ARKANSAS** — 37th Dance-A-Rama, Little Rock; Brenda Griffin 501-847-7851; arkydancer@aol.com

JULY 2008

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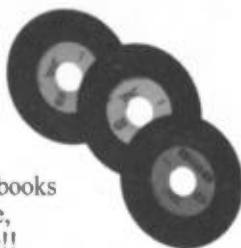
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